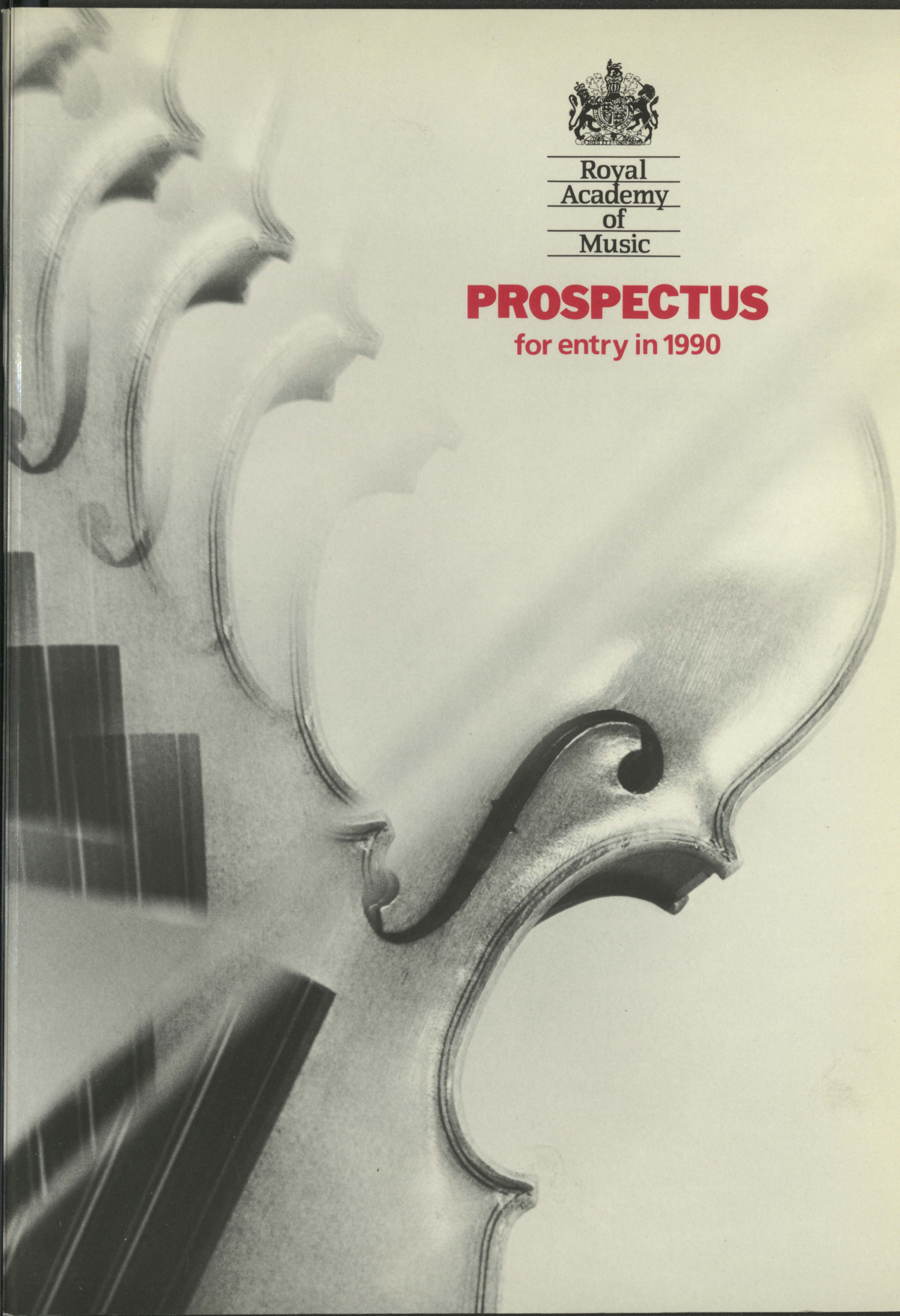




Royal
Academy
of
Music

PROSPECTUS
for entry in 1990







Royal
Academy
of
Music



*Her Royal Highness The Princess of Wales
President of the Royal Academy of Music*



Royal
Academy
of
Music

Marylebone Road, London NW1 5HT
Telephone 01-935 5461
Fax 01-487 3342

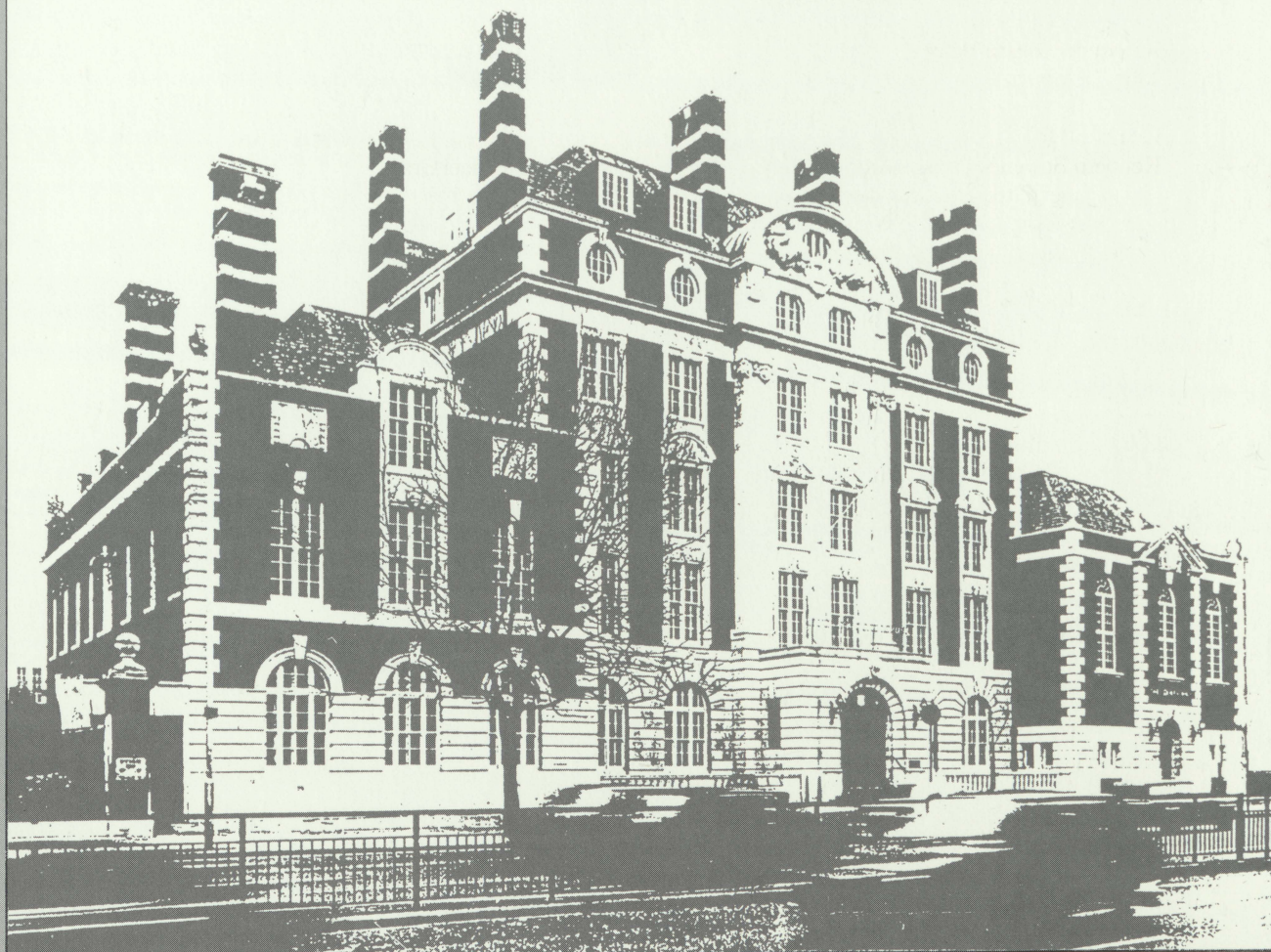
Instituted 1822: Incorporated by Royal Charter 1830

Patrons

Her Majesty The Queen
Her Majesty Queen Elizabeth The Queen Mother

President

HRH The Princess of Wales



Principal

Sir David Lumsden MA, D Phil, Mus B, Hon RAM,
FRCM, FRSA, Hon FLCM, FRNCM, FRSAMD, Hon FTCL,
Hon GSM, Hon FRCO, FRSCM

Warden

Peter James Ph D, B Mus, Hon RAM, Hon RCM, FBSM

Deputy Warden

Jasper Thorogood GRSM, ARAM

Administrator

John Bliss JP, FCA, FBIM, Hon FRAM, Hon RCM

Deputy Administrator

Rosamund Sykes MA, ACMA, LRAM

Director of Development

Peter Shellard BA

Dean

Christopher Regan B Mus, FRAM, FRCO, Hon RCM

Performers' Course Tutor

David Robinson B Mus, FRAM, FRCO, Hon RCM

GRSM and M Mus Course Tutor

Timothy Baxter B Mus, FRAM

B Mus Course Tutor

Arthur Wills D Mus, Hon RAM, FRCO, FRSCM

Advanced Course Tutor

John Streets FRAM

Heads of Studies

Kenneth Bowen MA, B Mus, Hon RAM (*Vocal*)

Christopher Elton FRAM (*Supporting*)

Alexander Kelly FRAM (*Keyboard*)

Paul Patterson FRAM (*Composition and Contemporary Music*)

John White FRAM (*Instrumental*)

Director of the Junior Academy

Jonathan Willcocks MA

Admissions Officer

Philip White LRAM

Projects Officer

Elsbeth Bellhouse M Sc, M Phil

Librarian

Joan Slater ALA

Management Accountant

Niranjini Visvanathan ACMA

Domestic Bursar

Peter Smith GRSM, LRAM

Head of General Office

Michael Gray

Counsellor

Bridget Campbell Hon ARAM

Dates of Terms: Academic Year 1990-91

Autumn Term: 24 September
(new students 22 September)-7 December

Spring Term: 7 January-28 March

Summer Term: 22 April-12 July

Every effort has been made to ensure the accuracy of the information in this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

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MAP (*inside back cover*)



A message from the Principal, Sir David Lumsden

Our mission is to train and educate performing musicians for all branches of the music profession, known and yet to come, at an international level.

The Academy's Royal Charter, dating from 1830, requires us 'to promote the Cultivation of the Science of Music and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring knowledge thereof'.

We interpret this today as seeking to develop fully the artistic and musical potential of all our students by pursuing excellence in all its forms so that our young musicians may become leaders in the music profession at whatever level their talents and opportunities afford. We aim to develop their imagination and initiative in discovering and exploiting new professional outlets, especially in promoting the music of our own time. Above all we seek to ensure that our work is always acceptable at the highest international level: the Art and Science of Music requires and accepts no less.

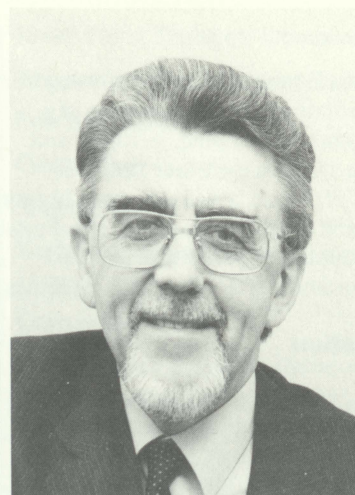
The Royal Academy of Music, founded in 1822, is Britain's senior conservatoire and one of the oldest institutions for advanced musical education and training in the world. Founded under the direct patronage of King George IV, who granted a Royal Charter, the Academy has enjoyed royal patronage ever since: our President is Her Royal Highness, The Princess of Wales.

Many famous musicians – singers, players, conductors, composers, teachers – have studied at the Academy. Some have returned as teachers to stimulate new generations of young musicians; others have settled all over Britain and abroad to become leaders in their own communities and in all branches of the musical profession. The standards and the camaraderie of the Academy provide a network of support to musicians throughout the world.

From this strong base, the Academy has in recent years been taking decisive and imaginative steps to enhance the quality and intensity of its teaching and the range of its facilities. New and revised programmes have been launched in such areas as Early Music, Opera, Church Music and Twentieth-century Music – including Jazz. Six international artists (see page 12) visit the Academy regularly to take special classes, offer advice and broaden our horizons; members of the Amadeus Quartet have been regular members of staff since 1986.

To support these initiatives an Appeal was launched in 1986, and by its success it has already provided more and better equipment and accommodation as well as increased provision for student bursaries (see page 6). An ambitious scheme to refurbish our main concert hall, the Duke's Hall, to the highest standards is due to commence shortly.

We take great care to discover the innate talents of all students, and a Course Tutor is responsible for monitoring and adjusting students' programmes of work on an individual basis. In this way, our young musicians are able not only to absorb established knowledge, ideas and techniques but also to prepare for the professional world with all its rapidly changing opportunities.



*Sir David Lumsden,
twelfth Principal of the
Royal Academy of Music*

Location (see map on inside back cover)

The Academy is situated in an elegant part of north-central London, with the famous Regent's Park within two minutes' walk. There is easy access to main-line and underground stations as well as Heathrow International Airport.

The Academy environment

The Academy has some 500 full-time students, including 150 postgraduates. Almost 100 of our students come from abroad, thus reflecting both British and international dimensions which make for a stimulating environment and atmosphere.

London as a cultural centre

London is one of the world's most energetic and vibrant cities. It has a wealth of buildings, museums and art galleries to enjoy while the performing arts are served by important concert halls, opera houses and theatres. This provides an exciting milieu for students and a vital and cosmopolitan atmosphere for performing musicians.

'When a man is tired of London, he is tired of life'
(Dr Samuel Johnson)

Visits to the Academy: Open Days

Prospective students are warmly encouraged to visit the Academy to discuss Course arrangements and to observe rehearsals, lessons etc. The Academy also arranges 'Open Days' in selected subjects for both prospective students and teachers. Enquiries should be addressed to the appropriate Course Tutor.

International Summer School of Music

In summer 1989, the Academy launches its International Summer School of Music in association with nearby Regent's College. Enquiries concerning this eight-week programme are welcome and should be addressed to: Summer School of Music, Regent's College, Regent's Park, London NW1 4NS

GENERAL INFORMATION

Facilities

The Academy is a striking Edwardian building dating from 1911. Its seven storeys include all the requirements of a modern conservatoire: generous teaching, lecturing and practice accommodation, modern electronic facilities, a recently updated stock of pianos, a well-equipped library, a modern opera theatre and a large concert hall. Substantial improvements and additions have been made in recent years, and an active programme of development continues.

Practice accommodation

There are two suites of purpose-built practice studios, and many of the teaching rooms are available for practice in the evenings. Facilities are available between 9.00 and 20.45 on weekdays during term, and on a more restricted basis at weekends and in vacations.

Scholarships and Bursaries

Entrance Scholarships and Exhibitions are awarded to selected candidates during the course of the entrance examinations. The Academy is also able to offer numerous awards to specially talented entrants, both undergraduate and postgraduate. Students (particularly postgraduates) who encounter difficulty in gathering funds to meet the costs of their training are considered for a bursary award. Following the success of the Academy's current Appeal, help can be provided on a more generous scale than previously. Enquiries should be made to the Warden.

Accommodation

The Academy building is non-residential, and students are advised to make their own arrangements as soon as they know that they have been accepted; some forty-four places are available in our own Hall of Residence, Ethel Kennedy Jacobs House, Champion Hill, Camberwell SE5. All enquiries, whether for private or hostel accommodation, should be addressed to the Counsellor.

Recitals, Concerts and Prize Competitions

A full programme of recitals and concerts designed to give students appropriate performance experience is arranged. A full-time liaison officer arranges and monitors performances outside the Academy as training enables students to undertake an increasing amount of work at a professional level. There are also opportunities to gain solo experience with orchestras as well as to take part in the unusually wide range of competitive prizes.

Library

The Library has over 120,000 items, and is essentially a many-faceted working collection. It provides supporting materials for Academy courses, and has a large collection of books and sheet music. The Armstrong Room houses the reference collection and has accommodation for quiet study. There are audio facilities, including record/cassette

decks and radio, compact discs, LPs, etc. Other facilities include microfilm/microfiche materials and a reader-printer, a photocopy machine and an electronic keyboard.

The Orchestral Library has about 4,000 sets of orchestral parts, including Sir Henry Wood's Library, presented to the RAM in the 1930s. There is a large choral collection.

The Academy possesses an important collection of manuscripts and early printed editions, some of which are unique: they may be consulted by appointment only. Since May 1987 it has housed a Sullivan Archive presented by Professor Arthur Jacobs. Among the Library's most valuable possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado* and Vaughan Williams' *Fantasia on a theme by Thomas Tallis* and *Serenade to Music*. An inter-library loan scheme operated by the British Library gives access to still further resources.

A Handbook is available from the Librarian.

Stock of instruments

All students, except in piano, organ, harpsichord and timpani and percussion, are expected to possess their own instrument(s). The Academy has an extensive stock of instruments, particularly stringed including a number of more valuable ones. These may be available on loan during studentship and sometimes for a short period afterwards. There is also a stock of the less-common woodwind and brass instruments as well as modern copies suitable for 'Early Music' studies.

Overseas students

A separate Guide is available from the Admissions Officer giving details of life in London, estimated expenses and related matters.

Britten-Pears School for Advanced Music Studies

Close links are being developed between the Academy and the Britten-Pears School at Snape. Areas of collaboration include vocal and string studies, chamber music, opera, specialist academic work and the Britten-Pears Orchestra.

Undergraduate

Performers' Course: 4 years

Graduate Diploma Course (GRSM): 3 years

B Mus (London University) Course: 3 years

Postgraduate

Advanced Course (normally 2 years, minimum 1 year)

M Mus (London University) Course:

1 year – Composition or Performance

There are no facilities for part-time study at the Senior Academy, but enquiries regarding shorter, intensive periods of study are welcomed.

Courses for Juniors (see page 31)

'A First String Experience'

Junior Academy Course

Intermediate Course

Other Courses

The Academy offers a special one-year full-time Course for young Japanese musicians, and also provides tuition to selected American students from nearby Regent's College. Further details from the Deputy Warden.

Principal-study subjects

Strings: Violin, Viola, Violoncello, Double Bass; Harp; Classical Guitar

Woodwind: Flute, Oboe, Clarinet, Saxophone, Bassoon; Recorder

Brass: Horn, Trumpet, Trombone, Tuba

Timpani and Percussion (one subject)

Free Bass Accordion

Conducting

Singing

Keyboard: Piano, Piano Accompaniment; Organ; Harpsichord

Composition

'Early Music': Recorder, Baroque Flute, Baroque Oboe, Oboe d'amore, Classical Clarinet, Baroque Bassoon; Eighteenth-century Horn, Eighteenth-century Trumpet, Cornett; Baroque Violin, Baroque Viola, Baroque Violoncello, Viola da gamba, Violone; Lute; Fortepiano

Enquiries are welcomed concerning the availability of other subjects. Undergraduates do not specialise, normally, in 'Early Music' instruments before the third year (except Recorder).

The following subjects are offered for **Related Study:**

Piccolo, Cor anglais, E flat Clarinet, Bass Clarinet, Saxophone, Basset Horn, Contra Bassoon; Euphonium

The Academy adopts a flexible attitude to **Second-study** work (undergraduates – Years I-II): for pianists this is normally keyboard work leading to accompaniment skills; other students usually take piano, unless a suitable level has been achieved, or select from the range of studies listed above.

Joint Principal Study

The demands of Principal-study work normally mean that only one subject can be taken as the main study – with its supporting classes. Those on the Conductors' Course usually take another subject at Principal-study level, but may not be able to attend its full range of supporting classes. In very exceptional circumstances it may be possible for two subjects to be pursued at Principal-study level.

Choice of Professor

Candidates may express preferences. Every effort is made to accommodate these, but the final allocation of students is at the absolute discretion of the Principal.

Status of the Graduate Diploma

The GRSM Diploma is accepted as an Honours degree equivalent for salary-assessment purposes for those who subsequently gain Qualified Teacher Status; holders of the Diploma with Honours in Class I or Class II (i) or (ii) qualify for the 'good honours' additional allowance. A number of universities also consider holders of the GRSM for post-graduate courses (eg MA, M Mus).

Those who intend to pursue a one-year postgraduate course of teacher training following their Graduate Course at the Academy are advised that it is necessary to hold 'O'/GCSE level passes in English and Mathematics.



Emphasis of training

The training has two distinct emphases:

Performing (orchestral players, etc)

Solo Studies (solo work, chamber music, conducting, opera, etc)

A range of specialist classes and activities is provided to complement and enhance the selected emphasis. Suitably gifted school leavers may be accepted to take Solo Studies following rigorous audition and interview.

It is Academy policy to offer instrumental and vocal tuition both to individuals and groups of students, enabling them to enjoy the benefits of both approaches. In a number of subjects, teaching is on a 'team' basis, thus affording students (particularly at more senior level) the opportunity to experience a variety of approaches and ideas.

Curriculum

The following training is offered for all students:

Principal study – including performance classes, master classes, recital work, coaching (singers), keyboard/accompaniment skills (pianists), related instruments (eg Eb clarinet, euphonium).

Subjects related to Principal study – including repertory, early music, contemporary music, jazz, church music, art of teaching, opera, choirs, orchestras and chamber music.

Second study – available for undergraduates (except B Mus).

Supporting studies – harmony; instrumentation; aural training; history, form and style, etc (obligatory for undergraduates; available for postgraduates).

Other studies – Alexander Technique, recording techniques, careers seminars, etc.

Courses

Detailed Syllabuses are available for all the Academy's Courses. Applicants who would like these details, or who wish to visit the Academy, should write to the appropriate Course Tutor.

The **Performers' Course** is of four years' duration, leading to the Professional Certificate with Honours, and offers a comprehensive range of performance studies. In some cases the Course may be completed, normally without Honours, in three years. Evidence of professional performing potential must be demonstrated at audition. Both performance classes and individual lessons are given. The curriculum is flexible, and each student's Course is devised individually. The Principal study is complemented by Supporting-study work, as well as choirs, orchestras, etc, and students normally take a Second study, which can either be a related or a contrasted instrument. Some students concentrate on the Principal study alone, however, as well as Chamber Music or academic subjects.

Students take the LRAM Teachers' Diploma as an integral part of their studies.

The Graduate of the Royal Schools of Music (GRSM)

Honours Course stresses the importance of performance and provides a thorough training in General Musicianship (history, analysis, harmony and counterpoint, aural training, etc). There are also opportunities to study conducting, composition and instrumentation and arranging.

There are two 'divisions' of the course: Syllabus A and Syllabus B. Syllabus A offers a broad curriculum, whilst Syllabus B places special emphasis on performance. Applicants for Syllabus A must offer a keyboard instrument as either Principal or Second study; composers and conductors will find the range of studies in this Syllabus especially useful.

The programme of study allows time for practice and also for choral, orchestral, operatic and chamber-music classes as appropriate. These are available on an equal basis for all undergraduates.

The **Bachelor of Music (B Mus, Lond) Course** is run in conjunction with London University and is recommended for those who wish to pursue both practical and theoretical studies to a high level.

The Course includes Principal-study and related work, historical studies with a strong emphasis on twentieth-century music, analysis, harmony and counterpoint, aural training and keyboard skills. All B Mus students must be competent pianists. A Second study is not normally available.

The programme of study is rewarding since it combines the benefits of university and conservatoire training; these graduates find themselves particularly well placed when deciding whether to proceed to postgraduate training or to the range of professional openings available to them.

The **Advanced Course** provides specialist training for postgraduates to the highest level. The Course is available both for those who have completed their undergraduate training at the Academy and for those from other institutions of higher education. In addition to Principal-study work, a range of complementary studies is available, including performance classes, supporting seminars (*Lieder*, repertory, etc), orchestras, chamber music, opera, early music, contemporary music, church music, etc; please see the relevant entries elsewhere in this Prospectus. There are also opportunities to play concertos with the orchestras and to perform in the many recitals, as well as the Academy's unusually wide range of competitive prizes.

The emphasis is on performance, and each student's wishes and requirements are individually considered and monitored. The Course forms a 'bridge' to a professional career, and those applying should have a clear idea of their future aims, whether in opera, solo, chamber or orchestral work. Those who satisfactorily complete the Advanced Course are awarded the Certificate of Advanced Studies.

The **M Mus Course** provides an intensive programme in which Principal-study and related work are complemented by supporting academic study at postgraduate level. The Academy's full range of activities is available for M Mus students for whom two Course options are offered: *Performance* or *Composition*.

Undergraduate Courses

Age: normally 18 by 31st December in the year of entry (but see below – Special Admissions).

Musical standards: evidence of professional performing potential in Principal study, sound general musicianship, a good aural response. There is no formal minimum standard in Second study; for GRSM candidates, a Grade 6 (Associated Board) level of attainment should be demonstrated, but piano is normally presented at the entrance audition by undergraduate-course applicants.

Academic qualifications: normally five different GCE/GCSE passes including two at 'A' level; Music and English or a Modern Language are the preferred 'A' level subjects. A pass at the new 'AS' level counts as a half 'A' level; Music must normally be passed at 'A' level. Scottish equivalents apply in the normal way.

Special Admissions: consideration is given to:

- (i) those below the normal minimum age (but not below 16)
- (ii) 'mature' candidates who lack the normal minimum academic qualifications
- (iii) other gifted candidates who lack the normal minimum academic qualifications.

Alternative qualifications: possession of the University of London's 'double' 'A' levels in Music will satisfy the two 'A' level requirement. The possession of Grade 8 passes of the Associated Board in a practical study and theory is

accepted as the equivalent of one 'A' level pass in Music. The CSE (Grade 1) is equivalent to an 'O' level pass.

Overseas candidates: these candidates may verify the acceptability of their qualifications with the Admissions Officer.

Postgraduate Courses

Age: normally 21 by 31st December in the year of entry.

Musical standards: at least equivalent to a recognised music diploma in the Principal study; a contrasting Second study is usually not taken.

Academic qualifications: none, but candidates should normally be completing or have completed a full-time (undergraduate) course of musical study. Candidates for the M Mus Course must normally possess a good honours degree in Music before commencing the Course.

Auditions are not normally offered to candidates over the age of thirty.

English for musicians

Successful candidates from a country where English is not a first language are assessed at the entrance audition (or on arrival to begin their studies, where applicable) for their fluency in spoken English. Students may be directed to attend specially arranged language classes for musicians and a charge will be made for this. In cases where, at the end of a year's study at the Academy, a student's spoken English is not of the required standard, the student may be directed to leave the Academy.



ENTRANCE PROCEDURE

The main Entrance Examinations for entry in September 1990 will be held at the Academy from 4 to 12 December 1989.

Applications for admission, on the official entry form, together with the entrance fee of £25, must reach the Admissions Officer no later than 2nd October 1989. **If the applicant is not considered eligible for the Entrance Examination the entrance fee will be refunded** (half the fee for composers). Those who wish to be considered after 2nd October should send a Curriculum Vitae to the Admissions Officer in the first instance.

The audition/interview

The Examination normally lasts a full day; candidates are therefore advised to make appropriate arrangements.

Duration: a programme lasting approximately 20 minutes should be prepared.

Technical work: (scales, arpeggios etc) may be required of instrumentalists.

Sight reading: will be given for all candidates ('quick study' for singers).

Violin: *undergraduates* should present the first movement with cadenza of a concerto by Haydn or Mozart, a contrasting piece and all scales and arpeggios as well as 3rds, 6ths and octaves (3 of each – each candidate's choice); *postgraduates* should present the first movement of a major concerto written after 1800, a contrasting piece and technical work as for undergraduates.

Viola and Cello: all candidates should present the first movement of a major concerto and a contrasting piece as well as technical work.

Classical Guitar: *undergraduates* should present three pieces contrasted in period; *postgraduates* should present (i) a contrapuntal work written between c.1550-1750, (ii) a movement in Sonata Form, (iii) a theme with variations, (iv) a work, or movement(s), written after 1950.

Harp: two contrasting pieces, one of which must be from the twentieth century, plus a study; details of scales and arpeggios from the Admissions Officer.

Woodwind: the first movement of a major work and a contrasting piece.

Brass: a free-choice programme; one or two of the works should be an original composition for the instrument.

Singing: a free-choice programme reflecting contrasts of style and period. Candidates for the Opera Course should include two contrasted operatic arias. All candidates will be asked to read a passage of French, German or Italian (candidate's choice of language) and to declaim a piece of dramatic English poetry or prose; some time will be allowed for preparation.

Piano: a programme consisting of 2-3 pieces contrasting in period, character and style.

Composition: *undergraduates* must send several examples of *original* work including at least one large-scale orchestral/ensemble piece; *postgraduates* must send at least three pieces including an orchestral work and another including solo voice(s) and/or chorus. All Composition candidates must send their portfolio of works to the Admissions Officer at least four weeks before the Entrance Examination.

Other subjects: two or three contrasting pieces should normally be offered, preferably works not prescribed in any current examination or college entrance-audition list.

Enquiries concerning the suitability of the proposed programme may be directed to the Heads of Studies' Office.

Second study: a piece should be presented (if appropriate) at a suitable level – at least Grade 6 for GRSM candidates.

Written paper: all undergraduate and M Mus candidates as well as Advanced-Course candidates in both composition and conducting are required to take a written paper which includes aural tests, harmony and general musicianship. The Academy regrets that it cannot issue specimen papers. For undergraduates, the standard of the paper is roughly equal to Grade 8 (Theory) of the Associated Board.

Keyboard tests: these are required for all Principal-study undergraduate keyboard players as well as all GRSM (Syllabus A) and B Mus candidates.

Written work: all candidates (except Advanced-Course) should bring a few examples of written work (harmony exercises, history of music essays etc).

Accompanists: an accompanist will be available, *but candidates are strongly advised to bring their own.*

Conducting: Entrance Examinations are held in the spring for entry in the following September. Candidates *must* attend these Examinations.

Entrance Scholarships and Exhibitions

Scholarships valued at £180 per annum and Exhibitions valued at £150 per annum, tenable for up to four years, are awarded in all subjects at the time of the Examinations. (See also page 6 – Scholarships and Bursaries).

EC and overseas candidates

These candidates are strongly encouraged to attend the main auditions in December 1989. Further auditions are held at Easter, but it cannot be guaranteed that vacancies will remain in all subjects at this time. Candidates (except in conducting) may supply cassette recordings of their Principal-study performances (a portfolio for composers). All flute tapes *must* be received by 1st December. Those offered a conditional place *must* attend a confirmatory examination in the week beginning 17th September 1990.

Fees for full-time courses for 1990-91 have not yet been determined. As a guide, inclusive fees for 1989-90 are as follows:

Home and EC students: £1,530 per annum

Overseas (non-EC) students:

Performers' Course, Advanced Course (except piano and singing) £6,300 per annum

B Mus, M Mus, GRSM £6,500 per annum

Advanced Course – piano £6,000 per annum

Advanced Course – singing £7,700 per annum

B Mus and M Mus students pay separate registration and examination fees for these University of London courses.

Payment of fees

All fees are payable in advance before the beginning of each term. In accordance with the undertaking required from students when accepting places at the Academy, fees for the first three terms of studentship are payable in all circumstances. Thereafter, if a student withdraws from the Academy, one clear term's notice, or payment in lieu of notice, is required.

Library deposit

New students pay a library deposit (refundable when they leave the Academy) of £40, on commencement of studies.

Local authority awards and grants

Students resident in the United Kingdom are normally eligible for an award from their Local Authority for all three 'undergraduate' courses; 'discretionary' awards may be available for the Advanced Course. Such awards cover fees and may include a contribution towards maintenance. It is essential to apply to the local education authority as early as possible following acceptance by the Academy.

EC Students: Undergraduate Courses

The British Government now accepts responsibility for the payment of EC students' fees for undergraduate courses, provided that such students satisfy the normal requirements (as for British students). EC students therefore normally qualify for support provided that they have not previously followed a course of full-time higher education in Europe having left school.

New students

All new students (other than those who have been approved for a Local Authority award), when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course.

Overseas students

All students from overseas are required to pay for their first year of tuition in full before the commencement of their course. Thereafter fees may be paid termly in advance.

Fees for overseas students (except EC) are considerably higher than for home students. To be eligible for home rates a student must have been *ordinarily* resident in the United Kingdom or another country within the EC for a minimum of three years prior to the 1st September of the year in which the course commences. Students are urged to verify their residential status before accepting a place at the Academy and so be certain of their fee obligations. In cases of doubt, the Admissions Officer can give advice. Arrangements to obtain a visa to study at the Academy must be made in good time.

USA students

The Academy is designated as an eligible institution for American students to apply for a Guaranteed Student Loan (GSL) or for deferment of payment on an existing GSL account. The Academy's 'School Code Number' is 011764 (except New York State – information from the Admissions Officer).



AREAS OF STUDY / INTERNATIONAL CHAIRS

In the following pages the members of the Academy's teaching staff for the 1989-90 Session in the various faculties are listed, together with a description of the curriculum.

Heads of Studies

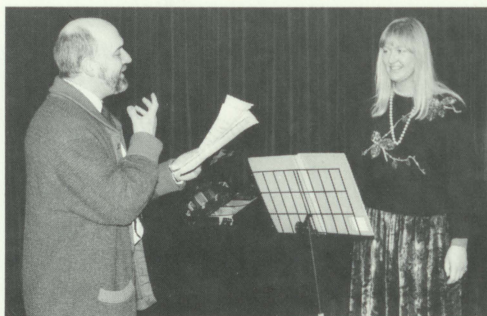
The programme of work is divided into five study areas, each of which is led by a Head of Studies.

Consultants

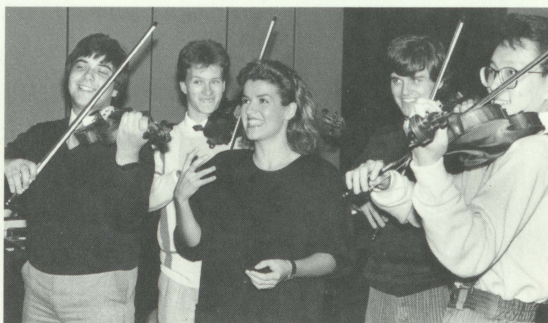
A number of well-known musicians are available for consultation by the Academy and to take occasional classes etc. The Consultants include several distinguished former professors.



Lynn Harrell working with a cello student

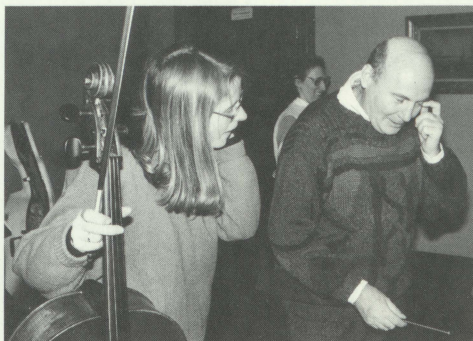


Robert Tear in a working session with a singing student



Anne-Sophie Mutter in a relaxed mood during a violin master class

Hans Werner Henze offering advice during the 1988 Henze Festival



International Chairs

A number of very distinguished international musicians visit the Academy regularly to take special classes and to advise on curriculum and other matters.

Violin Studies

Anne-Sophie Mutter Hon RAM

Cello Studies

Lynn Harrell Hon RAM

Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Composition Studies

Hans Werner Henze Hon RAM

Piano Studies

Appointment pending

Vocal Studies

Robert Tear CBE, MA, FRSA, Hon RAM, FRCM



Sir Colin Davis, appointed in 1988



Strings

Head of Instrumental Studies

John White FRAM

International Chair of Violin Studies

Anne-Sophie Mutter Hon RAM

Instrument Custodian

David Rattray

Violin

Derek Collier FRAM

Diana Cummings FRAM

Howard Davis FRAM

Erich Gruenberg FGSM, FRCM

Jean Harvey FRAM

Maurice Hasson Hon RAM

Carmel Kaine FRAM

Nona Liddell FRAM

Clarence Myerscough FRAM

György Pauk Hon GSM

Jill Thoday ARAM

Christopher Warren-Green FRAM

Viola

Ian Jewel

Martin Outram Dip RAM

Graeme Scott ARAM

Roger Tapping

John White FRAM

International Chair of Cello Studies

Lynn Harrell Hon RAM

Cello

Alexander Baillie

Douglas Cummings FRAM

Lionel Handy ARAM

Derek Simpson Hon MA, FRAM

David Strange FRAM

Double Bass

Robin McGee FRAM

Rodney Stewart FRAM

Harp

Daphne Boden ARCM, FRSA

Osian Ellis CBE, Hon D Mus, FRAM

Skaila Kanga

Classical Guitar

Colin Downes

Michael Lewin ARAM

John Mills

Timothy Walker

Early Music – *see* page 26

Jazz – *see* page 28

Consultant

Rivka Golani

Bowed instruments

The Academy provides a course of professional training for string players in solo, chamber-music, orchestral and Baroque playing. The number of principal players in orchestras and chamber ensembles throughout Great Britain and abroad who trained at the Academy testifies to the high repute of its string faculty.

Lessons, classes and lectures cover the following subjects:

- a) Master classes and advanced Performance classes
- b) Chamber music (*see* page 25)
- c) Orchestral work (*see* page 25)
- d) Concerto work
- e) Repertory classes and seminars
- f) Art of teaching

All undergraduate students are normally expected to play in at least one of the Academy orchestras. There are also facilities to learn Baroque stringed instruments. Double Bass players have special sessions on orchestral repertoire, ensemble work and other related matters.

The Academy possesses a unique collection of over two hundred stringed instruments, many of them very valuable indeed (there are, for instance, six by Stradivari). These may be available to present and past students.

Classical Guitar

The Academy offers comprehensive training which enables students to reach the highest levels as soloists, ensemble players or as teachers. The core of the curriculum consists of weekly lessons and fingerboard-harmony classes, and this is supplemented by a varied programme of lectures, concerts, repertoire/performance classes and tutorials on the art of teaching. There is regular training in chamber music both for mixed groups involving the guitar and for guitar ensembles, including studies at advanced level for guitar duos. Opportunities also exist for concerto work.

There are close links with 'early music', jazz and composition departments, and in recent years guitar students have participated in an increasingly wide spectrum of activities, ranging from opera and 'Big Band' jazz to the presentation of new works by student composers and major concerts in the Composer Festivals (*see* page 23).

Outstanding artists are invited to give recitals and master-classes, and a highlight of the year is the Julian Bream prize adjudicated by Julian Bream himself.

Harp

The harp has played an important rôle at the Academy since its inception, the very earliest professors including Bochsa and Dizi; other important teachers have included Alfred Kastner, John Thomas, Gwendolen Mason and, in our own day, Osian Ellis. Individual tuition is supported by master classes and weekly classes devoted to orchestral and solo repertoire, sight reading, ensemble work and the art of teaching. There are also generous opportunities for chamber music.

The Academy possesses a number of important early and modern harps.

Woodwind

Woodwind Co-ordinator

George Caird BA, FRAM

Flute

Sebastian Bell FRAM, Hon RCM

Michie Bennett

William Bennett Hon RAM

Richard Taylor (*also Piccolo*)

Recorder

Peter Holtslag

Oboe

George Caird BA, FRAM

Tess Miller Hon ARAM (*also Oboe d'amore*)

Celia Nicklin FRAM

Christine Pendrill (*Cor anglais*)

Clarinet

Richard Addison FRAM (*also Eb and Bass Clarinet*)

Angela Malsbury (*also Basset Horn*)

Keith Pearson ARAM

Keith Puddy ARAM, FTCL

Saxophone

Richard Addison FRAM

Bassoon

Deirdre Dundas-Grant FRAM

John Orford Hon RAM, ARMC

David Chatterton (*Contrabassoon*)

Early Music – see page 26

Jazz – see page 28

Consultants – see page 12

Evelyn Rothwell Barbirolli OBE, MA, Hon RAM, FRCM, FRNCM, Hon FTCL

Gordon Hunt Hon ARAM

Karl Leister Hon RAM

Antony Pay Hon RAM

The Academy has had a long tradition of illustrious woodwind players from its earliest times, and this tradition is still upheld today by the many former students who are currently performing as soloists and orchestral players, and who play in chamber music, and also the smaller orchestral combinations which specialise in new music.

Lessons, classes and lectures cover the following subjects:

- Master classes and advanced Performance classes
- Chamber music (wind ensemble, also with piano/strings – see page 25)
- Orchestral work (see page 25)
- Orchestral repertoire classes
- Concerto work
- Reed making and instrument maintenance – regular classes are arranged
- Art of teaching



Brass

Brass Co-ordinator

Harold Nash FRAM

Horn

Derek Taylor FRAM, FLCM
Michael Thompson FRAM
Richard Watkins ARAM

Trumpet

Ray Allen Hon ARAM
Lawrence Evans
James Watson FRAM
John Wilbraham FRAM

Trombone

Michael Hext
Harold Nash FRAM

Euphonium

Harold Nash FRAM

Tuba

Patrick Harrild Hon ARAM

Early Music – see page 26

Jazz – see page 28

Consultants – see page 12

Sidney Ellison FRAM
Ifor James FRAM

The brass faculty is notable in that all its professors are active at the highest professional level – including principal players with most of London's leading orchestras and representatives of the flourishing solo and freelance field. As such, they are able to keep students in touch with opportunities in the profession and developments in contemporary composition, as well as providing individual tuition and guidance in preparation for successful entry into musical employment.

Lessons

As well as regular tuition on a Principal-study instrument, students are encouraged to extend their horizons by acquiring skills on associated instruments likely to further career prospects – hand-horn, Wagner tuba, natural trumpet, alto trombone, euphonium etc. These instruments, and many others, are available on loan from the Academy's comprehensive stock.

Solo repertoire

Study of the solo repertoire is a pre-requisite to proving soloistic capabilities at a solo or orchestral audition and within the orchestra. It is also an inspirational challenge designed to breach the barriers of instrumental techniques, and careful preparation is expected for internal prizes and examinations with participation in recitals and concertos.

Chamber music

Many of our brass professors combine regular solo and small-group recitals with orchestral and session band-playing. Their invaluable experience is a feature of the regular chamber coaching sessions for student performances at RAM and outside events.

Orchestral repertoire

First-year students, postgraduate and undergraduate, attend regular classes which aim to provide a secure and comprehensive knowledge of basic repertoire. In addition, sectional rehearsals are arranged to complement the Academy's orchestral programme.

RAM Brass Ensemble

Regular rehearsals, sometimes under the guidance of guest conductors, enable the ensemble to perform a wide variety of material. The ensemble gives regular concerts and takes an active part in the Academy's special events, notably its composers' festivals.

Master classes

We are frequently privileged to host master classes and recitals by indigenous artists or by those passing through the capital.

Teaching techniques

It is expected that all brass students leave the Academy equipped to teach their instruments. Regular talks are given by members of staff and visiting specialists.



Timpani and Percussion

Susan Bixley ARAM

Nicholas Cole ARAM

Stephen Quigley

Consultants – see page 12

James Blades OBE, Hon M Mus, Hon RAM

James Holland

The Timpani and Percussion faculty at the Academy is for students who wish to study the orchestral use of these instruments from the time of Bach to the present day. The various techniques and styles of playing, whilst reflecting the development of the symphony orchestra, are essentially specialised. The musical and technical standards required from young professional players are now extremely high; it has been found that students who study a specialised course of Timpani and Percussion are well-placed to meet these standards. (See also page 28 – Jazz Studies.)

The Academy's orchestras and smaller ensembles provide good opportunities for students to gain experience. A close watch is kept on the practical aspect of orchestral playing, with rehearsals often being observed by professional staff. The main aim is to encourage students to become musical orchestral and ensemble players.

The Academy possesses a wide range of percussion instruments for modern needs, and there are purpose-built teaching and practice facilities.

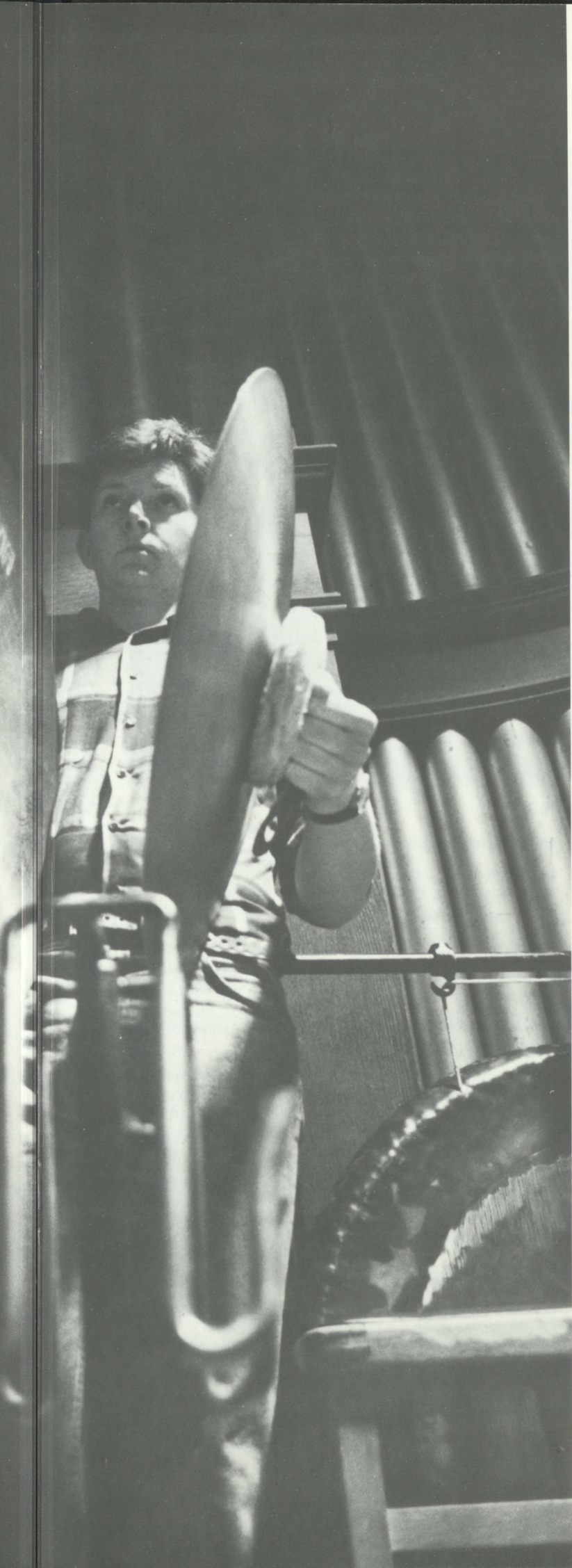
Free Bass Accordion

Owen Murray GRAM, Dip RAM (Copenhagen)

The instrument, so called because its additional left-hand keyboard of single notes frees it from the pre-fixed chord system of the stradella keyboard, has developed greatly in recent years, and today enjoys a substantial repertoire of original compositions.

The free bass accordion is now taught in many of the world's leading conservatoires. In 1986 the RAM became the first British music college to introduce the instrument and is proud to be in the forefront of this exciting new development; a faculty of students has quickly built up.

As well as studying the instrument's substantial original repertoire, students play suitable transcriptions. The free bass accordion can realise, exactly, *Urtext* editions of many works from the Baroque period onwards, up to and including Messiaen, who has sanctioned performance of his *La Nativité du Seigneur* on the free bass accordion. Much emphasis is placed on the instrument's wide chamber-music repertoire.



Conducting



International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Colin Metters Hon ARAM (*Director of Conducting*)
 Horst Neumann (*Director of Choral Conducting Studies*)
 George Hurst Hon RAM (*Consultant*)

The Principal-study Conductors' Course provides a comprehensive and integrated course of study over three years. Because of its demands and the level of experience required at entry, the Course is normally best suited to those following the Advanced (postgraduate) Course.

Conducting Studies

Regular classes: detailed study of repertoire, conducting and rehearsal techniques, performance styles, the relationship between conductor and performers.

Practical work: students prepare repertoire with keyboard and work with choirs, instrumental ensembles, orchestral workshops and the Academy orchestras, including the Manson Ensemble (for twentieth-century repertoire).

Choir training: classes in choral training and vocal technique.

Opera work: opportunities in répétiteur and opera work.

Master classes: sessions by conductors and players.

Complementary Practical Studies

An instrument is normally taken at Principal-study level.

Supporting Studies

Keyboard skills, music techniques, aural work, languages.

Additional information

- i) Regular concert dates and rehearsals are allocated.
- ii) Rehearsals and concerts are videoed for discussion purposes.
- iii) The Henry Wood Scholarship (biennial) is awarded to a deserving student.
- iv) The Philharmonia Chorus Scholarship (annual) enables a student to work closely with this celebrated Chorus.
- v) A selected student works closely with the Hertford Choral Society.

Subsidiary Conducting Studies

Classes are also available for students wishing to study conducting as a second or subsidiary study.

Course details

A separate brochure giving full details of the Conductors' Course is available from the Admissions Officer.

Entry details

A leaflet giving details is available from the Admissions Officer. The closing date for applications is 31st January and auditions are held in the Spring for entry in the following September.

Head of Vocal Studies

Kenneth Bowen MA, Mus B, BA, Hon RAM

International Chair of Vocal Studies

Robert Tear CBE, MA, FRSA, Hon RAM, FRCM

Kenneth Bowen MA, Mus B, BA, Hon RAM

Charles Brett MA

Patricia Clark FRAM

Joan Clarke

Derek Hammond-Stroud OBE, Hon RAM, Hon FTCL

David Johnston Hon RCM

John Kitchiner

Joy Mammen Hon RAM

Yvonne Minton CBE, Hon RAM

Geoffrey Mitchell Hon ARAM

Marjorie Thomas Hon RAM, FRMCM

Mary Thomas FRAM

Mark Wildman ARAM

Song Classes

Richard Jackson

John Shirley Quirk CBE, BSc, Hon D Mus, D Univ, Hon RAM

Pamela Stirling Hon ARAM

John Streets FRAM

David Willison ARAM

Languages

Ludmilla Andrew (*Russian*)

Pamela Stirling Hon ARAM (*French*)

Fred Wagner Ph D, D Phil, Hon ARAM (*German*)

Dr Lella Alberg Hon ARAM, Hon RCM (*Italian*)

Coaching

Iain Ledingham MA, ARAM, FRCO

David Owen Norris MA, FRAM, FRCO

Geoffrey Pratley B Mus, FRAM

John Streets FRAM

Clara Taylor ARAM

Early Music – see page 26

Paul Esswood

Robert Spencer Hon ARAM

Choirs

The Principal

The Warden

Geoffrey Mitchell Hon ARAM

Horst Neumann (*Director of Choral Conducting Studies*)

Consultant – see page 12

Rex Stephens FRAM

Opera Department – see page 27

Norman Ayrton Hon RAM (*Director*)

Gareth Morrell MA, FRCO

Mary Nash FRAM

Karen Bell-Kanner (*Movement*)

Tina Ruta FGSM (*Italian Coaching*)

Ludmilla Andrew BA (*Russian Coaching*)

Singing

The aim is to prepare singing students for entry into all branches of the singing profession: opera; oratorio, recital work, broadcasting and television; ensemble work (*eg* in gramophone recording and church music); and specialist private teaching.

Individual lessons and/or classes and lectures cover the following subjects:

- a) Vocal technique and development
- b) Language tuition and coaching in Italian, German and French, and coaching in Russian
- c) German *Lieder*
- d) French *Mélodie*
- e) Italian recitative
- f) Vocal repertory
- g) Art of teaching
- h) Operatic repertory
- i) Individual coaching in vocal repertory
- j) Movement
- k) Advanced Performance classes

The Academy provides ample opportunities for students to take part in regular internal concerts, including experience in singing with Academy orchestras, and also encourages students to accept suitable outside engagements. Master classes are given periodically by distinguished artists. Robert Tear gives regular classes, and recent visitors have included Dame Joan Hammond and Emma Kirkby.

Numerous competitive prizes are awarded annually. These are judged by distinguished artists from outside the Academy.

Choirs

Choral experience is provided for undergraduate students who are not in orchestras. There are three choirs: the Academy Choir, the Opera Chorus and the Chamber Choir. The Academy Choir performs the large-scale repertory with full orchestra. The Opera Chorus varies in size to suit the demands of the opera being currently performed. The Chamber Choir performs *a cappella* music from all periods. Each choir has its own regular staff conductor, but distinguished outside conductors are invited periodically to conduct concerts and rehearsals. Each choir performs in public at least once a term, as often as possible outside the Academy.

Opera

The training programme is described on page 27. The Academy's policy is to allow students to participate in the range of vocal classes described above in association with Opera work while this remains feasible and desirable. In practice, those following the preliminary Opera Course can enjoy the benefits of both programmes; as Opera training becomes more intensive (particularly during preparation for workshops and productions), senior students will devote themselves more exclusively to stage work.

Head of Keyboard Studies

Alexander Kelly FRAM

International Chair of Piano Studies

Appointment pending

Pianoforte

John Bigg Hon ARAM

Christopher Elton FRAM

Philip Fowke FRAM

Jeffery Harris ARAM

Ruth Harte FRAM

Jean Harvey FRAM

Graeme Humphrey ARAM

Alexander Kelly FRAM

Hamish Milne FRAM

David Owen Norris MA, FRAM, FRCO

Antonietta Notariello ARAM

Lois Phillips FRAM

Frank Wibaut Hon RAM

Pianoforte Accompaniment

Michael Dussek

Iain Ledingham MA, ARAM, FRCO

Malcolm Martineau

Geoffrey Pratley B Mus, FRAM

John Streets FRAM

David Willison ARAM

Organ

Christopher Bowers-Broadbent FRAM

Nicholas Danby

John Scott MA, Mus B, FRCO

Sheila Lawrence GRSM (*Research Fellow*)**Harpsichord**

Virginia Black ARAM

Iain Ledingham MA, ARAM, FRCO

John Toll BA, FRCO

Piano maintenance and tuning

David Flanders

Peter Salisbury

Early Music – see page 26**Jazz** – see page 28**Consultants** – see page 12

Kenneth Gilbert Hon RAM

Peter Hurford OBE, MA, Mus B, Hon D Mus, Hon RAM, FRCO, FRSCM

Simon Preston FRAM

David Sanger FRAM, FRCO

Roger Vignoles BA, Mus B, Hon RAM

Piano

Lessons, classes and lectures cover the following subjects:

- a) Piano technique and musical development
- b) Repertory classes and seminars (including programme-building, analysis, discussion and performance)
- c) Accompaniment
- d) Art of teaching
- e) Répétiteur training (see Opera, page 27)
- f) *Lieder* and *Mélodie* classes
- g) Chamber music (see page 25)
- h) Concerto work
- i) Advanced Performance class

There are many opportunities for students to participate in Academy concerts and recitals, and more advanced students are also encouraged to seek suitable outside engagements (for which the Academy provides numerous valuable contacts). Master classes are given periodically by distinguished artists. A wide range of prizes is awarded annually, many by competition.

The Academy's recently updated stock of pianos includes instruments by a number of leading makers. This policy enables students to gain a wide range of experience with future professional work in mind.

The Bösendorfer 290SE

In 1987 a Bösendorfer model 290SE concert grand piano was installed in the Barbirolli Room in the Academy. This instrument, the result of the combined skills of Viennese craftsmanship (a Bösendorfer Imperial) and American technology, reproduces with remarkable exactness the performances of those who play on it. The computer measures minutely the action of the hammers as well as the movement of the pedals. A number of Piano professors have received expert training in the use of the instrument's remarkable technology so that students are able to employ this important teaching aid to their advantage.

Piano Accompaniment

Individual tuition is given to students taking Piano Accompaniment. Classes are also available to Principal-study pianists during their first year. A wide repertoire of vocal and instrumental music (including the major duo works) is covered, and in addition the following classes are available:

- a) French, German and Italian languages
- b) *Lieder* and *Mélodie*
- c) Figured bass and continuo
- d) Harpsichord
- e) Répétiteur training
(with Covent Garden and English National Opera staff)

Further practical experience may be gained by playing for one of the choirs or the Opera Class (the latter entitles free entrance to dress rehearsals at the Royal Opera House, the



Coliseum and Glyndebourne). Attendance at singers' and instrumentalists' lessons is also of invaluable benefit, and students are encouraged to form duos and other chamber ensembles as soon as possible. Many valuable prizes are open for competition, and students are expected to take part in outside recitals.

Harpsichord

Harpsichord students follow a course of study which covers the full range of harpsichord and associated repertory from the early sixteenth to the mid-eighteenth centuries – particularly the English, French and German schools and the later 'virtuoso' compositions by Scarlatti and Soler – with special reference to matters of style and ornamentation. Students are expected to take part in Baroque chamber groups both as continuo players and as soloists, and share in the expanding facilities and opportunities of the Early Music programme (*see* page 26). Tuition and performances are given on copies of eighteenth-century harpsichords. There are classes in reading from figured bass and in more advanced continuo realisation, and there are lectures on the care, maintenance and tuning of harpsichords. Special practice facilities are available.

Organ

The requirements of Organ students are met by a range of lessons and classes which comprise:

- a) Organ techniques and musical development
- b) Art of teaching
- c) Improvisation
- d) Continuo playing
- e) Repertory classes
- f) Preparation for diploma (such as FRCO)
- g) Choral conducting classes.

In 1987 an important new 'classical' three-manual by Rieger, considered to be an instrument of prime importance, was installed in nearby St Marylebone Parish Church, and is available for students on a daily basis. Plans are also under way to provide a major new organ in the French tradition as part of a scheme to refurbish the Duke's Hall.

The Academy also possesses organs by Peter Collins, Walker, Willis, and Hill, Norman & Beard. Valuable links have also been developed with a number of London churches; regular recitals are given by Academy students using the finest instruments available.

Periodic visits are arranged to organ-builders as well as to organs of special interest. It should also be emphasised that many organ students are actively involved as piano accompanists both to choirs and to individual vocal and instrumental Academy students.

See also Church Music Studies, page 29.

Composition

Head of Composition and Contemporary Music

Paul Patterson FRAM

International Chair of Composition Studies

Hans Werner Henze Hon RAM

Residencies

Michael Finnissy

Nigel Osborne

Christopher Brown MA, ARAM

Melanie Daiken M Mus, ARAM (*Course Co-ordinator*)

Edward Gregson B Mus, ARAM

Roger Steptoe BA, ARAM (*Composer Festival Administrator*)

Timothy Baxter B Mus, FRAM (*M Mus Tutor*)

Timothy Bowers D Phil, B Mus, ARAM

Robert Chilcott MA (*Light Music*)

Graham Collier OBE (*Jazz Studies*)

John Hall ARAM

Malcolm Hill Dr Fil, M Mus, ARAM, FRCO (*M Mus Classes*)

Nick Ingham (*Rock and Commercial Music*)

Odaline de la Martinez ARAM

(*Contemporary Music Ensembles*)

Jeremy Pike MA (*Electronic Music*)

Roy Teed FRAM

Sarah Thomas B Mus, ARAM

(*Undergraduate Course Workshops*)

Arthur Wills D Mus, Hon RAM, FRCO, FRSCM

Manson Fellow

Nigel Clarke

Consultant – see page 12

Meirion Bowen B Mus

The Composition Course seeks to introduce students to the wide range of opportunities they are likely to encounter within the profession. It tries to ensure that students are sufficiently well-equipped and versatile to earn a livelihood in a rapidly changing and increasingly competitive field of employment.

Performance of students' compositions

The Course is first and foremost performance orientated, with numerous opportunities for students to hear their compositions performed and recorded. Orchestral workshops devoted to student compositions take place each term. Compositions for ensembles are rehearsed and performed under the direction of leading exponents of twentieth-century music; additionally, Academy orchestras, choirs and soloists are available for the performance of student works. Advanced students can be commissioned to write pieces for performance in the Academy's Prizewinners' Concerts in the Purcell Room on London's South Bank. Student works are included in our Composer Festivals (see page 23).

Composers' Workshops

An important focus to Composition Studies is the regular weekly Composers' Workshop, covering considerable breadth of subject matter as well as performances of sketches and work in progress. These sessions are often related to contemporary music concerts in London given by ensembles such as Lontano and orchestras such as the Philharmonia, as well as the London Sinfonietta, the Society for the Promotion of New Music and the Almeida Festival.

Electives

Students may elect to undertake studies that are designed to provide them with a range of vocational opportunities as well as creative stimulus. These may include church music, theatre music and films, composition in an educational context, jazz and popular music.

Electro-acoustic facilities

Facilities for electro-acoustic and rock music include a multi-track recording studio and synclavier. The Manson





Room provides a wide range of facilities to meet modern requirements, and a continuing programme of replacement has been established.

Residencies and Visiting Composers

Distinguished composers take up residencies at the Academy for certain periods in the year, giving individual lessons, workshops and seminars. In addition, British and foreign composers and leading exponents of contemporary music come regularly to talk in our workshops.

Each year, composers of world eminence appear at the Academy to give master classes and to supervise performances of their music. Past visitors have included Witold Lutoslawski (1984), Sir Michael Tippett (1985), Krzysztof Penderecki, Sylvano Bussotti and Harrison Birtwistle (1986), Olivier Messiaen and Tristan Murail (1987), Hans Werner Henze (1988), and Toru Takemitsu and Luciano Berio (1989).

Overall format of Studies – Prizes and Commissions

Composition may be studied as a Principal or Second study under the guidance of Academy teachers.

There are various annual prizes for student compositions, including the Mosco Carner prize (£1,000) for the best composition written during the year, and the Manson/Parker prize, judged upon live performance by an eminent visiting composer.

Bursaries and Fellowships

Five major Awards are available for postgraduate study: two Mosco Carner awards, a Leverhulme Trust Fellowship, the Manson Fellowship and the Hermes Fellowship.

M Mus Course in Composition

The Academy offers a Conservatoire-orientated M Mus course in association with London University. A Prospectus is available on request.

Jazz Studies see page 28

Contemporary Music Projects

In recent years the Academy has devoted a full week towards the end of the Spring Term to a 'festival' based on the work of a distinguished living composer in his presence, following a period of intensive study and rehearsal. The first five Festivals attracted considerable press and media coverage. The *Observer* said of the Messiaen Festival: 'I felt myself to be in the presence of history as not since Stravinsky's last visit to London more than twenty years ago'. These events are now established as a major aspect of the Academy's life and serve to highlight the importance which it attaches to developing students' awareness of contemporary music.

In 1984 the subject of the first Festival was Witold Lutoslawski. In 1985 the Academy's guest was Sir Michael Tippett (in celebration of his eightieth birthday). Like Lutoslawski, Sir Michael took a very active part in the proceedings; the Academy's Opera Department also mounted a production of his opera *The Knot Garden*. He was followed, in 1986, by Krzysztof Penderecki, twenty of whose works were performed during the course of four days, the composer himself conducting an item in each of the four main evening concerts. The distinguished visitor in 1987 was Olivier Messiaen who, with his wife Yvonne Loriod, was present for the rehearsal, discussion and performance of a wide variety of his compositions. In 1988 the featured composer was Hans Werner Henze, who holds the Academy's International Chair of Composition Studies. Like his predecessors he attended rehearsals and workshops as well as working closely with student composers.

The 1989 Festival was devoted to the music of Luciano Berio. A special Study Day was held in association with the Royal Opera House, Covent Garden, and the Festival itself included sixteen works by Berio as well as nine by students of the Academy.

In 1990 the Festival will feature the music of the American composer, Elliott Carter.

Above: Luciano Berio pictured during the Festival Week in February 1989

Head of Supporting Studies

Christopher Elton FRAM

Timothy Baxter B Mus, FRAM

George Biddlecombe MA, ARAM

Timothy Bowers D Phil, B Mus, ARAM

Christopher Brown MA, ARAM

Graham Collier OBE (*Jazz*)

Melanie Daiken M Mus, ARAM

Catherine Ennis MA

John Hall ARAM

Malcolm Hill DrFil (Uppsala), B Mus, M Mus, RCM, ARAM, FRCO

Nick Ingham (*Rock and Commercial Music*)

Robert Langston MA, ARAM, FRCO

Malcolm Macdonald MA, Hon RAM (*Consultant*)

David Owen Norris MA, FRAM, FRCO

(*Co-ordinator of Aural Training*)

David Robinson B Mus, FRAM, FRCO, Hon RCM

Patrick Russill MA, Hon ARAM

Roger Steptoe BA, ARAM

Roy Teed FRAM

Sarah Thomas B Mus, ARAM

Arthur Wills D Mus, Hon RAM, FRCO, FRSCM

The term **Supporting Studies** includes 'music techniques', instrumentation, aural, history and analysis. As befits a performing institution, these are centred around the needs of the developing performer. The component elements are treated as inter-related aspects of a fundamental part of musical comprehension – stylistic, analytical and aural – rather than as separate, unconnected areas of study. Such an understanding is a necessary pre-requisite for fully effective performance, not an abstract intellectual exercise.

While different courses naturally have different emphases and individual students' levels of ability and special interests will vary, the aim is to teach the subject

through the imaginative use of musical examples from a wide range of periods (as against using devised exercises). The emphasis is on the practical application and understanding of such skills rather than mere theoretical knowledge or rules of procedure. Thus harmony at the keyboard, (or, for example, on the guitar) is regarded as particularly important, as are improvisation, jazz and continuo playing.

All undergraduate students are required to take supporting-study work and, once a basic musical literacy and ability to handle both notes and words have been confirmed, they are encouraged to use their initiative to explore in greater depth areas of especial interest or relevance to their professional aspirations. As far as possible, assessment is by project, portfolio and class work, rather than by formal examinations, and much of the emphasis is on the techniques of study or research in the belief that, once acquired, such techniques can be applied whenever later needed.

The following may be taken either on an optional basis or to fulfil Course requirements:

Instrumentation and Arranging: regular classes are provided in Arranging – for orchestra, big band, piano reductions, etc. The emphasis is on work which will provide professional opportunities, particularly for composers.

Composition Workshops: 'non-specialist' composers are encouraged to develop these skills both as a means of personal expression and as an aid to the understanding of the creative process of composers whose work they play.

Harmony: advanced harmony, including any relevant elements such as realisation, keyboard work, cadenza writing, etc.

History and Analysis: an emphasis on history as an essential adjunct to performance and as a support to an historic understanding of style and performance practice. Often this work is linked to a particular performance project.

Keyboard Skills: classes are arranged for all undergraduate Principal-study keyboard players. These skills also form a requirement for both the GRSM and B Mus Courses.

Aural Training

Aural Training forms an essential part of the Academy's training, the aim being to develop the critical listening faculty so necessary in a performer. This includes perception of period, style and structural procedures, and an ability to detect inaccuracies in performance. At the Entrance Examination candidates are assessed for allocation to appropriate classes. The level of work varies from basic training to complex twentieth-century scores.

Subsidiary Conducting Studies

A programme is available at subsidiary level for all students. Training is provided in both instrumental and choral work.



Orchestras

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Rodney Stewart FRAM (*Orchestral Co-ordinator*)
Alison Galbraith B Mus (*Orchestral Manager*)

Nicholas Cleobury MA, Hon RAM, FRCO
Roy Goodman FRCO
Odaline de la Martinez ARAM
Colin Metters Hon ARAM
Trevor Pinnock Hon RAM (*Consultant*)
David Strange FRAM
Christopher Warren-Green FRAM

Orchestral experience is available for all students, and undergraduates whose Principal study is an orchestral instrument normally play regularly as a Course requirement in one of the Academy orchestras. These are:

- i) The *Symphony Orchestra*, which covers the large-scale symphonic repertoire and concertos;
- ii) The *Sinfonia*, which covers the smaller-scale symphonic repertoire;
- iii) The *Opera Orchestra*, which accompanies opera productions and explores other theatre repertoire;
- iv) The *String Orchestra*, which provides specialist training for first-year students;

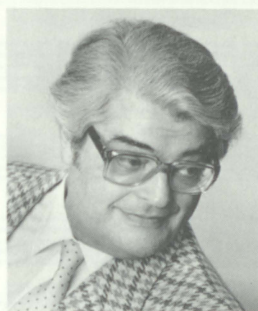
- v) The *Chamber Orchestra*, a small group specialising in eighteenth-century music, available, subject to audition, to all students, including those already in another Academy orchestra;
- vi) The *Manson Ensemble*, a specialist group concentrating on modern works, available to 'senior' students, including those already in another Academy orchestra.

Jazz and Rock ensembles: *see also* page 28.

Each orchestra gives a concert at least once a term, and they may also give public concerts outside the Academy. Rehearsals of the various Academy orchestras are from time to time taken by distinguished guest conductors. Opportunities for playing concertos and other solo works exists with all orchestras.

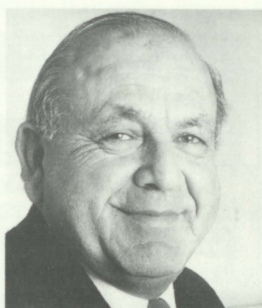
The Academy is developing close links with the Philharmonia Orchestra and Chorus. Opportunities for students include specially related foyer concerts in the Royal Festival Hall, participation in the Philharmonia's South Bank Centre Projects, master classes by soloists appearing with the Orchestra, attendance at Philharmonia rehearsals and specially discounted tickets for Philharmonia concerts. *See also* page 18 concerning the Philharmonia Chorus Conducting Scholarship.

Chamber Music



Norbert Brainin

Members of the
Amadeus Quartet



Siegmund Nissel

Members of the Amadeus Quartet

Norbert Brainin OBE, Hon D Mus, D Univ, Hon RAM
Siegmund Nissel OBE, Hon D Mus, D Univ, Hon RAM
(*Director of Chamber Music*)
Martin Lovett OBE, Hon D Mus, D Univ, Hon RAM

George Caird BA, FRAM (*Woodwind*)
Harold Nash FRAM (*Brass*)
John White FRAM

The members of the Amadeus Quartet were appointed as regular chamber-music coaches in September 1986. This celebrated ensemble took over from Sydney Griller who retired from the Academy in July 1986, having achieved



Martin Lovett

a unique record in the formation and training of string quartets.

Skill in ensemble playing and the opportunity to obtain an extensive awareness of repertoire are given substantial encouragement and resources; specialist coaching is available regularly for all students. Many of the best-known ensembles at present in the forefront of the musical world were formed while their members were students at the RAM, reflecting the excellence of the training and facilities at the Academy.

As well as a number of prizes for string-quartet playing, the RAM is fortunate in having recently received endowments and sponsorship to encourage excellence and enterprise in the widest possible range of ensembles. Students are encouraged to familiarise themselves not only with the established repertoire but to explore widely and grasp the opportunity to rehearse and perform new works.

The Academy benefits from the support of Williams Lea & Co (Business Printers), who sponsor an important annual competition open to mixed chamber ensembles.

Early Music: 'Performance Practice'

The Principal
The Deputy Warden (*Co-ordinator*)
Roy Goodman FRCO
Trevor Pinnock Hon RAM (*Consultant*)
Anthony Rooley (*Consultant*)

Strings

Simon Standage MA (*Baroque Violin*)
Jan Schlapp (*Baroque Viola*)
Jennifer Ward Clarke (*Baroque Cello*)
Richard Campbell (*Viola da Gamba and Violone*)
Robert Spencer Hon RAM (*Lute*)
Dennis Nesbitt Hon RAM (*Consultant*)

Woodwind

Peter Holtslag (*Recorder*)
Lisa Beznosiuk Hon RCM (*Baroque Flute*)
Anthony Robson ARAM (*Baroque Oboe*)
Keith Puddy ARAM, FTCL (*Classical Clarinet*)
Felix Warnock (*Baroque Bassoon*)

Brass

Michael Thompson FRAM (*Eighteenth-century Horn*)
David Staff (*Eighteenth-century Trumpet; Cornett*)

Fortepiano

Melvyn Tan

Harpsichord

Virginia Black ARAM
Iain Ledingham MA, ARAM, FRCO
John Toll BA, FRCO (*also Continuo: Harpsichord and Organ*)
Kenneth Gilbert Hon RAM (*Consultant*)

Organ (see pages 20-21)

Ensemble work

Paul Esswood (*Baroque Singing with instrumentalists*)
Roy Goodman FRCO (*also Chamber Orchestra*)
Robert Spencer Hon RAM (*English Lute Song*)
John Toll BA, FRCO

The Academy sees Performance Practice (formerly 'Early Music') as embracing the study of performing styles in all periods of music, with particular emphasis on music between 1600 and 1850. Any student may pursue this study, which is becoming increasingly important both as an educational necessity and as a professional tool, *either* as a full-time specialism, *or* as a subsidiary element in the course. In the former case, this will include a Principal-study 'early music' instrument, a supporting Second study, ensemble coaching and classes in historical aspects of performance, editing, etc; in the latter case, this may include playing on a modern instrument under 'early music' specialists, both solo and in ensemble.

The focus of Performance-Practice activities are regular chamber ensembles, the Chamber Orchestra and a weekly seminar devoted to a wide range of study and practice. Roy Goodman and other specialist instrumental staff coach as well as teach individually. Trevor Pinnock normally conducts one or two performances a year (in 1988 he conducted a fully staged version of Handel's *Giulio Cesare* with the Academy's Opera Department). At present the Chamber Orchestra plays on modern instruments, but

the intention is to transfer to 'authentic' instruments in the near future. The Academy's stock of 'authentic' instruments is now large enough to form the basis of several ensembles, and several such groups are already functioning.

Knowledge and understanding of the styles and techniques prevailing in various musical periods (Renaissance to early Romantic) are stimulated by the Academy's teaching of history and analysis, which may be studied either as a requirement or an option, according to the Course chosen. The Academy regards such stylistic studies as an integral part of its life, not only to deepen everyone's understanding and appreciation of subtleties of style but to enliven our approach to historical studies as a means of producing truly stylish performances of music of all periods. The Academy continues to prepare its students for the burgeoning professional opportunities now available in this specialised field.

The Croft Original Competition, a valuable prize offered for excellence in performance of music written before 1750, is another manifestation of the Academy's concern to promote a serious and detailed study of Performance Practice as a normal activity for a majority of students.



A page, probably autograph, from the manuscript theatre copy of Purcell's 'The Fairy Queen' in the RAM Library

Opera (for details of staff see page 19)



Opera training plays an important rôle in the work of the Academy. The Opera Department now offers two Courses: a one-year preliminary 'Introduction to Opera' Course, and a full-time two-year Opera Training Course, which is open to students from both inside and outside of the Academy who show a sufficiently high standard and potential.

Singing students in the Academy who have a particular interest in the theatre, and are keen to be in opera, may audition with a view to entering the one-year Course; this aims to explore the various requirements demanded by professional theatre and opera performances. Classes cover basic acting, movement, work on texts both spoken and sung, and the history of opera. Practical stage work includes scene study and participation in the chorus and small parts in Academy productions. At the end of the year, students may audition for the full-time two-year Course.

This Course is an intensive professional training, covering all aspects of opera performance, and aims to produce young performers who can enter a difficult and demanding profession with a high level of expertise and ability in all forms of opera production, including operetta and contemporary music theatre. The Course covers acting, scene-study workshops, the development of style, the study of texts and languages, movement, dance, stage fighting and make-up. Fully staged performances are given, normally twice a year, for at least one of which visiting guest directors and conductors are employed.

The Academy is fortunate in possessing a fully equipped theatre, which is particularly appropriate for student performances and workshops, which are given on a regular basis. Coaching is also given in the preparation and presentation of audition material.

A selected number of students are invited to proceed to a further year of advanced training, in which there is more emphasis on the individual talents of the students, who have the opportunity to work with professional coaches and give performances.

The Department has its own orchestra and a musical

adviser who participates closely in the rehearsal and performance work at all levels. There are also opportunities for student conductors and répétiteurs to participate in all areas of opera work. Recent fully staged productions have included Tippett's *The Knot Garden*, Rameau's *Les Boréades*, Poulenc's *The Carmelites*, Mozart's *Le nozze di Figaro*, Offenbach's *La Vie Parisienne*, Handel's *Giulio Cesare*, Berlioz's *Beatrice and Benedict*, Britten's *The Rape of Lucretia* and, as an example of Music Theatre, Alexander Goehr's *Triptych*. The Academy has close contacts with the major opera companies, and students are offered tickets for rehearsals at the Royal Opera House, the Coliseum and Glyndebourne.

Further details of the programme of training in Opera are available in the Opera Course brochure.



Two scenes from 'Beatrice and Benedict'
(March 1989)

COMPLEMENTARY STUDIES

Jazz, Rock and Commercial Music

Graham Collier OBE (*Jazz Studies*)

Nick Ingman (*Rock and Commercial Music Studies*)

Instrumental

Jeff Clyne (*Bass and Bass Guitar*)

Trevor Tompkins (*Jazz Drums*)

Charles Morgan (*Rock Drums*)

Jess Bailey (*Electronics and Music Technology*)

Ed Speight (*Guitar*)

Michael Garrick (*Piano*)

Mike Mower (*Saxophone*)

Paul Nieman (*Trombone*)

Henry Lowther (*Trumpet*)

Norma Winstone (*Vocal*)

Composition and Arranging

Graham Collier (*Jazz*)

Nick Ingman (*Rock and Commercial Music*)

Robert Chilcott (*Light Music and Vocal Arranging*)

Ensembles

Graham Collier (*Big Band*)

Nick Ingman (*Studio Ensembles*)

Keith Nichols (*Early Jazz Ensembles*)

Hugh Fraser, Trevor Tompkins and Jeff Clyne (*Workshops*)

Jazz, Rock and Commercial Music are now recognised as important parts of contemporary music making. An awareness and experience of rhythmic music will stand a musician in good stead when asked to play in a West End show or in a studio session or orchestral concert, accompanying a popular or rock singer. In recognising this the Academy has encouraged the development of a programme which is available to any student who seeks to develop skills in this area to complement other studies. Activities are arranged at various levels according to talent, experience and choice.

Jazz

For those specialising in jazz, studies include instrumental tuition, composing and arranging, keyboard work, participation in workshops and the Big Band, as well as electronic

studio techniques. Assistance is given in developing teaching skills, and advice is offered on career development and 'business' matters. Opportunities are available to organise small groups and present concerts both inside and outside the Academy.

Other students may take part in the jazz programme either as a Course option or as an additional subject. Activities include a Big Band and graded workshops (beginner to advanced) as well as various ensembles – twenties jazz, bebop or jazz funk. Specific combinations are formed when appropriate. Instrumental lessons and tuition in composing and arranging are available to those showing good commitment to the jazz programme.

Concerts are arranged inside and outside the Academy for the various groups, and jazz features in the Academy Festivals devoted to specific composers or genres (see page 23). Special events are arranged with visiting groups or soloists; these have included Anthony Braxton, Dave Holland, Eberhard Weber, Itchy Fingers and members of Loose Tubes.

Rock and Commercial Music

The Academy is seeking to develop a programme for Rock and Commercial music on the same basis as for Jazz. Tuition will be essentially practical with particular emphasis on experience in concerts, studios and music technology. Students may select from the following:

Synthesisers and music technology

TV and film scoring

Modern orchestral/studio playing – to familiarise students with the special skills necessary for studio work

Instrumental tuition

Arranging and directing – all aspects of modern popular arranging, orchestration and direction

Vocational; 'the music business' – making a living (management, contracts, unions, contractors, pay rates etc)

Small group ensemble playing

Alexander Technique

Lois Phillips FRAM (*Organiser*)

John Hunter

Ilana Machover

(*Members of The Society*

Judith Magidov

of Teachers of the

Dorothea Magonet

Alexander Technique)

Katia Obadia-Drake

Misha Magidov (*Honorary Consultant*)

The Alexander Technique was established at the start of the century by F M Alexander, who, after many years of research, came to a new understanding of the body in relation to the strains and stresses of the modern world. He evolved a technique by which people could be taught

to release unnecessary tensions, change habits acquired through years of physical misuse, and re-discover the natural ease with which they were born.

It is particularly relevant to the young musician preparing to enter a highly demanding and competitive profession. Musicians can be helped through Alexander Technique towards improved stamina and the development of a greater sensitivity, awareness and mental and physical poise.

Students may be considered for individual lessons, which are initially given weekly; subsequently according to progress and need.

Church Music

Patrick Russill MA, Hon ARAM (*Director*)

David Hill MA, FRCO

Martin Neary MA, Hon RAM, Hon FTCL, FRCO

In 1987, the Academy instituted a new Church Music Studies programme – in co-operation with St Marylebone Parish Church and the Royal School of Church Music – which, while founded on the particular richness of this country's church-music traditions, is intended as a positive response to the challenges and opportunities presented by today's revised and developing liturgical practices, deepening ecumenical and international contacts, and a widening range of musical styles.

The Course is available both for postgraduates and also at undergraduate level, where it may be of especial benefit to the prospective organ scholar. The programme is taken in conjunction with a Principal-study instrument or voice, and is available as an option for students on any Academy Course. Those interested are warmly encouraged to contact the Course Director before application.

Areas of study

Equal emphasis is placed on the development of skills and the understanding needed for their thoughtful and imaginative use. Areas of study include repertoire studies,

voice training and choir conducting, composition and arrangement, the theology of music in worship, liturgy and devotional practice, and elements of administration and communication.

Professional contacts

Eminent church musicians and clergy regularly visit the Course to give lectures, workshops and master classes. Visitors to the Course in 1988 and 1989 have included Harry Bramma and Dr Lionel Dakers (incoming and outgoing RSCM Directors), Michael Nicholas (Norwich), Christopher Walker (Clifton), Peter Sweeney (Christ Church, Dublin), James O'Donnell (Westminster Cathedral) and Barry Rose (St Albans) and clergy: Ignatius Harrison and Paul Ferguson (liturgy) and Alan Luff (hymnody). Close contacts are maintained with London's cathedrals and major churches; observation of rehearsals and services is a feature of the course. The possibilities of closer involvement with a major musical church, on an individual basis and as appropriate, are always explored. A student clerkship in the choir of Westminster Cathedral (the Alec Robertson Memorial Scholarship) has been endowed for a student participating in the Church Music studies programme and is awarded at the Principal's discretion.

Communication through Music

Graeme Humphrey ARAM (*Director*)

Margaret Hubicki MBE, FRAM, FRSA (*Consultant*)

The aim of this programme is to enable students to explore the many ways in which music can be used to benefit sick and disabled people (including the physically, mentally or sensorily impaired). Begun in 1977 as a pioneer scheme, it is designed to widen the horizons of students through:

- an awareness of the opportunities which exist
- a basic knowledge of different illnesses and handicaps which they may encounter and the musical requirements for each group
- learning how to encourage the disabled themselves to develop creatively
- careful training in presentation: by encouraging a sensitive awareness to the needs of their audience, students learn how to use music as a means of communication in the widest sense, whether it is on the concert platform, in the classroom or on a hospital ward.

Guest speakers have included Margaret Lobo (*St Marylebone Healing Centre*), Sybil Beresford-Peirce LRAM, LGSM (*Director, Nordoff-Robbins Music Therapy Centre*), William G Fawkes BA, Dip NCTD (*Mary Hare School for the Deaf*), Pamela Smith B Mus (*Disabled Living Foundation*), Sylvia Lindsay LRAM, ARCM, (*Director, Council for Music in Hospitals*) and Robert Hoare ARAM, GRSM, ARCO, (RNIB).

The Music Therapy Unit in the Crypt of nearby St Marylebone Church offers a unique opportunity to observe Music Therapy closely and to participate in



A working session at the Mary Hare School for the Deaf

seminars and discussions. Students may attend work at the Nordoff-Robbins Music Therapy Centre and concerts given by the Council for Music in Hospitals, in many different venues. Advice is available on every aspect of music for the sick and the disabled. There is contact with 'Live Music Now', Shape, the Association of Professional Music Therapists in Great Britain, the British Society for Music Therapy, the National Bureau of Handicapped Students, etc.

Further details of the Course are available from the Admissions Officer.

ADDITIONAL INFORMATION

Welfare

The Counsellor provides professional help with any personal problems which may arise during students' attendance at the Academy. On commencing their course students should register with a General Practitioner in the area in which they live. The Academy Physician may be consulted only through the Counsellor.

Overseas students are strongly advised to take out a health insurance policy as they may be required to pay for medical treatment.

Recording facilities

Facilities are available to record and video student performances for future study and discussion. Students are also able to study modern recording techniques under the direction of a qualified specialist.

Platform deportment

Presentation is a most important element in any professional performance. Students who take part in Academy recitals are required to attend a platform rehearsal where a member of staff supervises this essential aspect of concert work.

Careers advice

Frequent sessions are arranged to give advice about the various facets of the music profession as well as promotional, administrative and financial matters.

Post-student opportunities

Former students of the RAM may apply for a number of annual Fellowships based at the Academy during which they can develop their careers. The Academy promotes a Prizewinners' Concert Series on the South Bank which offers platform opportunities to former students.

Refectory

The Academy has a students' canteen which is open during the daytime for hot and cold meals and other refreshments.

RAM STUDENTS' UNION

The Students' Union at the RAM was founded in 1967. All students are automatically members of the Students' Union and the Students' Club.

The Students' Union Executive Committee consists of seven elected officers, each with a specific post. These are: President, Treasurer, Vice-President, Social Secretary, Welfare Officer, Publicity Officer, Sports and Societies Secretary, and Charity Secretary. The Executive meets once a week and aims to provide social and sporting activities for the students as well as being a channel of communication between the students and the Academy Administration. The Committee represents the students in various meetings with the professors and administrative staff. There are also two representatives from the Students' Union at Governing Body meetings. The RAMSU is affiliated to the NUS, and therefore has access to NUS resources, including free legal advice for all students.

Social life at the Academy includes a variety of activities and functions. RAMSU organises discos and jazz nights which are held in the Students' Club, and also holds Grand Balls in the Summer and Christmas terms when evening dress is worn and members of staff attend. The Union also arranges screening of one or two films each term for a small entrance fee.

Football is the most popular sport in the Academy and the team plays most weekends. Fixtures are arranged against other London music colleges and occasionally against the London orchestras. There is also a cricket team in the Summer Term, and occasionally tennis matches are arranged against the staff in Regent's Park.

Central to the social life in the Academy is the Students' Club. This is situated in the basement of the Academy, next to the Students' Union Office. The Club exists to provide a bar and a meeting place for the students. Pool, darts and two video games are available in the clubrooms.

The RAMSU Shop sells scarves, T-shirts, sweatshirts, ties and jerseys, bearing the Academy motifs. The telephone number is 01-935 6025.





The Academy provides training for musically talented children of school age, especially as a preliminary to music studentship.

'A First String Experience'

Director

Anna Salamonsen (*Violin*)

Wendy Max (*Cello*)

Cecily Mendelssohn (*General Music*)

In 1988 the Academy offered for the first time a non-selective Course for twenty-four six- and seven-year-olds. It takes place on Saturday mornings. Using group teaching, the programme addresses three basic areas: instrumental work (in violin or cello); musical games and theory; and ensemble playing.

The Course is being run as a 'pilot scheme' for two years when its future is to be reviewed. A new intake may be accepted in 1990. Enquiries should be made via the Junior Academy Office.

The Junior Academy

This Course (numbering about 170 young musicians) takes place on Saturdays during term. Studies include individual instrumental lessons and classes for supporting work, such

as aural training. There are orchestras, chamber-music groups and choir. Composition is encouraged.

Entry is by audition: the average age of entrants is eleven, but there are no rigid limits. Some Local Education Authorities award Exhibitions to pupils in their maintained schools. There are also places for private fee-payers, and some scholarships are available. Older pupils hoping to enter the musical profession are prepared for entrance examinations and interviews for places at music colleges and universities, with extra work in keyboard and aural skills as required.

Application should be made to the Director of the Junior Academy, from whom a detailed Prospectus may be obtained.

The Intermediate School

A limited number of places is available for young instrumentalists aged between twelve and eighteen years who demonstrate exceptional promise. Intermediate students attend for a half-day a week in term time and tuition is given by Academy professors in Principal study as well as music techniques and general background. An additional practical study (including composition) may be taken if required. The Frederick Grinke Scholarship is offered to an especially talented violinist. Further details are available from the Warden, who is happy to answer enquiries from prospective applicants and their parents.

RAM APPEAL / DEVELOPMENT OFFICE

Chairman of the RAM Foundation

The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM

President of the Appeal Committee

Adam Johnstone Hon FRAM

Chairman of the Appeal Committee

Ronald Baird

Director of Development

Peter Shellard BA

In 1986 the Academy launched a major Appeal with the aim of providing funds towards more and better student bursaries; purchase, renovation and replacement of instruments – particularly pianos as well as for 'early music' and contemporary music (including jazz); and

renovation and development of the building – including a major scheme to refurbish the Academy's major concert hall (the Duke's Hall). The Appeal achieved its target in early 1989.

A series of major Appeal events has taken place including a gala opening concert in the presence of the President of the Academy, HRH the Princess of Wales, a 'fun weekend' (Ramathon), a jazz evening at Ronnie Scott's Club, two student-organised concerts (both in the presence of our President), a unique Stradivarius Gala Concert, with the English Chamber Orchestra and numerous international soloists, including some twenty instruments by Stradivari and, in 1989, a symphony concert in the Barbican Hall.

A permanent Development Office has now been established to continue the work of the Appeal and to promote the Academy both in Britain and abroad.

FRIENDS OF THE RAM

Chairman

Philip Feakin

In 1988 an association of Friends of the Academy was established with the aim of involving interested members of the public in our musical and social life. Several hundred supporters have already joined us in this venture, and have benefited by attending special events, receptions and parties while helping the Academy in its life and work. Those interested should apply to the Membership Secretary (tel: 01-935 1665).

RAM CLUB

The RAM Club was founded in 1889, with the object of promoting social activities among those who are, or have been, connected with the Royal Academy of Music. Meetings – social and musical – are held periodically, and *The RAM Magazine* is sent to all members. Students are especially welcome. The Club affords them opportunities to meet professors and other Club members on a social level, as well as listening to music performed by international artists. Further particulars may be obtained from the Hon Secretary of the Club, at the Academy.

In 1989 the Club celebrates its centenary, and HRH The Princess of Wales, President of the Academy, has graciously consented to be President of the Club during this year of celebration.

BOARD OF DIRECTORS AND GOVERNING BODY

President

HRH The Princess of Wales

Vice-Presidents

Frederic Lloyd OBE, JP, Hon FRAM, Hon RCM

S O Quin FCIB, Hon FRAM

James Saunders TD, FCA, Hon FRAM

Directors

The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM

Professor Sir Claus Moser KCB, CBE, FBA, Hon FRAM

Directors and Members of the Committee of Management

The Lord Swann FRS, Hon FRAM (*Chairman*)

Sam Gordon Clark

Sir Hugh Cubitt CBE, JP, DL, FRICS, Hon FRAM

Jane Glover MA, D Phil, Hon D Mus

The Countess of Harewood

Peter Hemmings MA, LL.D, FRAMSD

Michael R Hoare

Peter le Huray MA, MusB, PhD, Hon RAM

The Rt Hon Lord Justice Lloyd PC, Hon FRAM

Donald Mitchell MA, PhD

Robert Ogden FCA, Hon FRAM (*Hon Treasurer*)

Andrew Stewart-Roberts

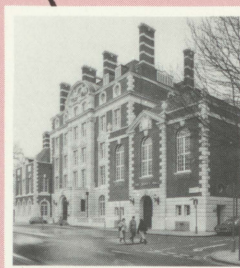
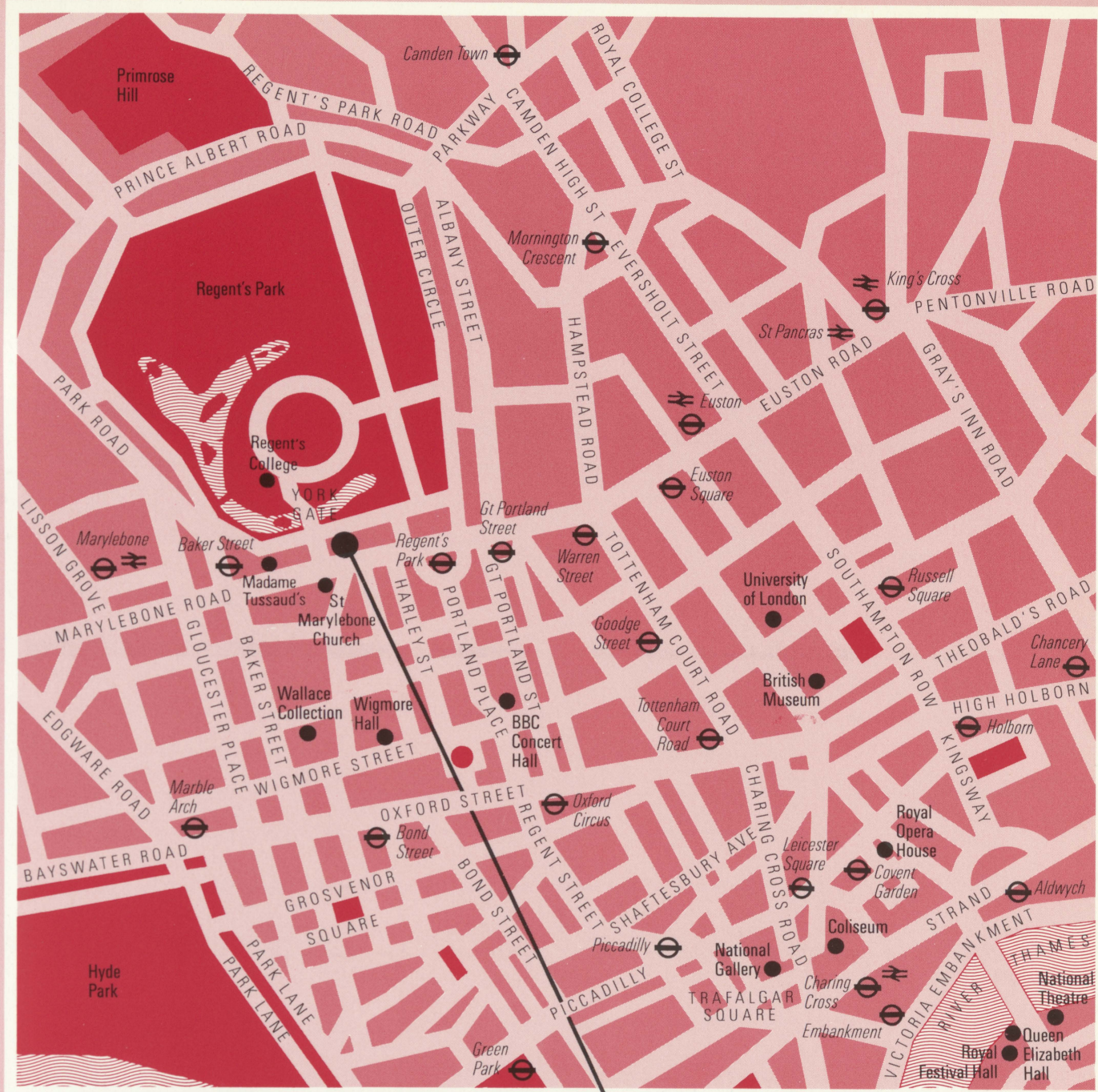
Guy Whalley MA

Secretary to the Governing Body

John Bliss JP, FCA, FBIM, Hon FRAM, Hon RCM

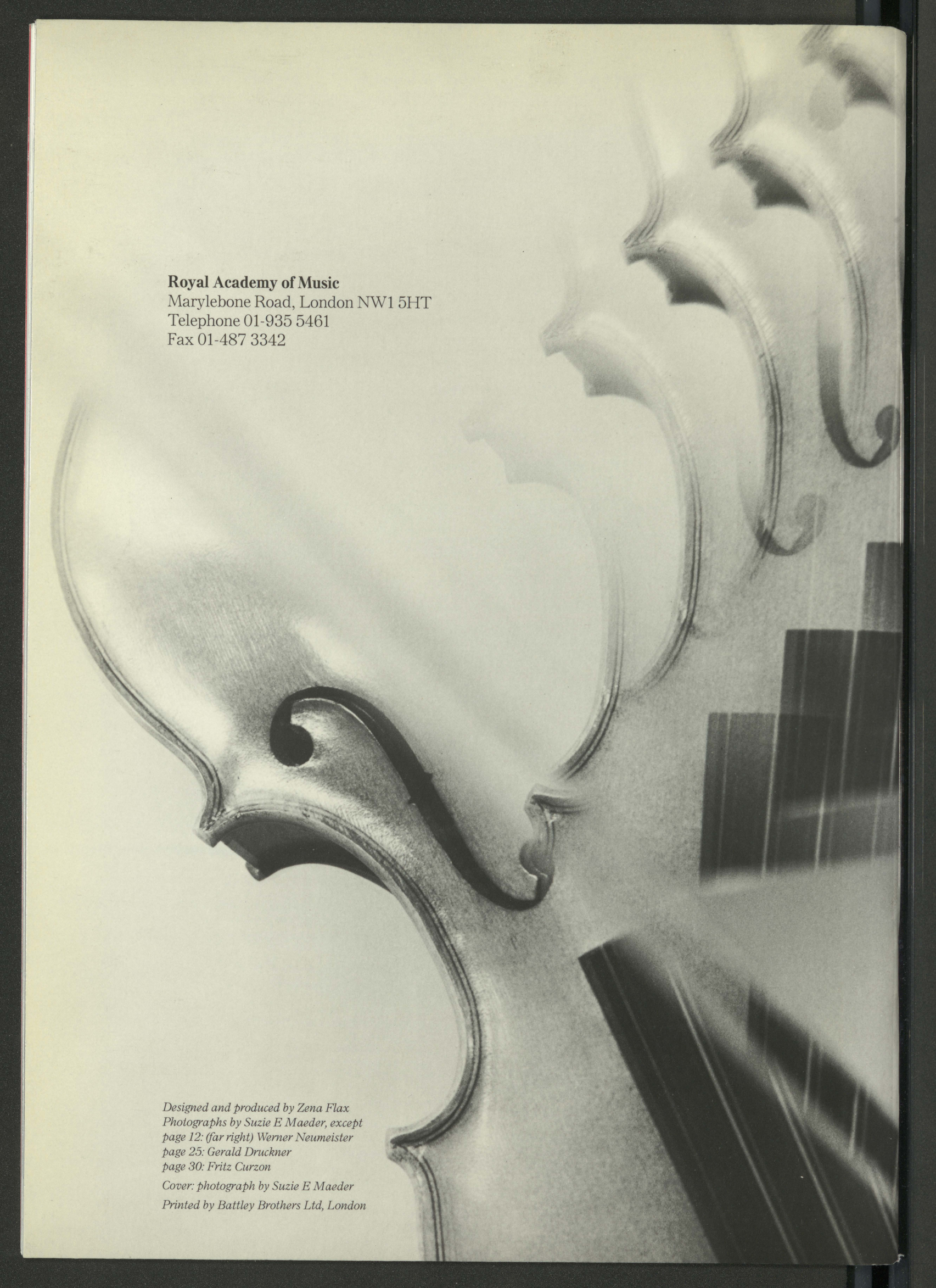
Two Professorial Staff Representatives on the Committee of Management

Two Student Representatives on the Committee of Management nominated by the Students' Union Executive Committee



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